

1846 (Established 25 Years.) 1871

ILLUSTRATED CATALOGUE

OF

COTTAGE ORGANS,

MANUFACTURED BY

J. Estey & Company.

MINUTE PARTICULARS IN REGARD TO DIFFERENT STYLES
OF ORGANS.---TESTIMONIALS, ETC.

W. H. CLEMONS, General Agent,

Ogdensburg, N. Y.

ILLUSTRATED CATALOGUE
J. ESTEY & COMPANY
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We have not been accustomed to secure the designs of our Cases
by Patent, but in order to preserve to ourselves the benefit of
our labors we have Patented all the designs here represented.

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J. ESTEY & COMPANY,

Brattleboro, Vermont.

Giving a Brief Account of the most extensive Cottage Organ Establishment in
the World; together with a Description of the different Styles
of Organs manufactured, their Peculiarities
and Patented Improvements.

ALSO,

THE WRITTEN STATEMENTS OF CELEBRATED MUSICIANS, ORGANISTS, AND CRITICS, WHO
HAVE EXAMINED OUR ORGANS, AND A FEW FROM THE THOUSANDS OF OTHER
TESTIMONIALS RECEIVED FROM PURCHASERS AND USERS.

ESTABLISHED 1846.

New York:

L. H. Biglow & Co., Printers and Stationers, No. 18 William Street.

1871.

J. Estey & Company.

The year 1846 witnessed in BRATTLEBORO, VERMONT, the establishment of the manufacture of Reed Musical Instruments. Although humble in the beginning, the work has grown from year to year, until the house of J. ESTEY & Co. has become the most extensive manufacturers of Cottage Organs in the world.

Mr. JACOB ESTEY, the senior member of the firm, has been connected with the business for a quarter of a century, and under his watchful care it has assumed gigantic proportions. Mr. LEVI K. FULLER has been with this establishment for twelve years, and has planned and developed the most complete system of Reed Organ manufacture extant. Scientific men, and manufacturers from all parts of the world, have visited the ESTEY ORGAN WORKS, and declare them unsurpassed for perfectness of system and detail of arrangements. Mr. JULIUS J. ESTEY, son of the senior member, and brought up in the business, inherits the genius of his father, and has had a large share in the responsibility and labor of bringing the business up to its present standard.

The manufacturers invite a careful examination of the following pages, which contain a description of their works, the improvements they have made and now use in their Instruments, and a full description and engravings of the prominent styles of Organs manufactured by them.

Their Organs have been sold not by extensive advertising and puffing, but by the real merits of the Instruments themselves. Wherever they have been introduced they have won their way into the admiration and confidence of the people; and this is not mere chance, but comes as the inevitable consequence of skill, high attainment, and unremitting application and labor. From the first the manufacturers have employed the finest mechanics and inventors of the age. The leading improvements now in vogue in Reed Organs were perfected and brought out in this establishment. Their Instruments now stand unrivalled by anything found in this country or Europe.

Thanking their friends for their continued favors, they invite the severe scrutiny and candid criticism of all, feeling confident that the more searching the test, the greater will be the triumph for

The Estey Organ.

J. ESTEY & COMPANY'S

Cottage Organ Manufactory.

These Works are situated on BIRGE STREET, in the beautiful Village of BRATTLEBORO, VERMONT. In 1869, finding that we must enlarge our already extensive works, in order to keep pace with the great demand for Instruments of our make, we purchased a large tract of land suitable for Factories, Dry-Houses and Lumber Yards, and proceeded at once to erect the most complete and extensive Reed Organ Factories in the world.

The Works consist of six main factories, placed in a row, fronting Birge Street, forty feet apart, each one hundred feet long and three stories high, varying from thirty to thirty-eight feet in width, according to the work to be done in them. The Dry-Houses are placed in the rear of the main factories, and are two in number, one 36×52 feet, the other 21×135 feet, both two stories high, heated and ventilated in the most thorough manner. The buildings are all connected at the second story by a bridge, containing a track, on which is run a car conveying material from one shop to another.

The Lumber is taken in at the first story of building No. 2, where it is cut and planed ready for the more complicated machinery placed in other parts of the building. The other stories of this building, also the whole of No. 1, is devoted to case making. In the basement is placed a Patent Steam Exhaust Fan, which takes all of the shavings and dust from the machinery and shops, and deposits them in a building near the furnaces, making our room free from dust, giving pure and wholesome air to the workmen.

No. 3 is devoted to making Reeds and Actions. In the rear of No. 3 is a fire-proof Engine and Boiler House, containing four large boilers, furnishing steam for the engine and heat for the buildings. The Engine is of the celebrated Corliss patent, and of one hundred horse power.

After the different parts of the Organ have been made they are "assembled" together in No. 4, which is used exclusively for "SETTING UP" the Organs.

In No. 5 our Tuning rooms are situated. The offices of the establishment are here located, where is conducted the extensive correspondence, and all matters of business with the firm are transacted.

No. 6 contains a few Tuning rooms, the rest of the building being devoted to finishing the Organs.

From the office there goes out a net-work of speaking-tubes, bringing all parts of the establishment into instantaneous communication with it.

On each floor of every building is placed a row of water pails filled with water, also a Fire Extinguisher. For greater security against fire, an Amoskeag Steam Fire Engine is kept on the premises ready for use at a moment's warning.

In fact, everything that skill and capital can do to secure the comfort, convenience and health of the workmen, and the safety, perfection and economical working of the establishment has been done.

Thus, in brief, we have given an outline of this extensive establishment. Other improvements are being made, buildings erected to carry out the grand scheme projected by the MESSRS. ESTEY & Co., in order to furnish instruments in sufficient numbers to meet the great demands of the public.

In this circular, we give the facts as they are, and have not detailed prospective things as already existing.



IMPROVEMENTS.

THAT we have invented and adopted more valuable improvements in REED INSTRUMENTS than any other house in the world, is evidenced by the fact, that other prominent establishments after vainly endeavoring to depreciate, *have been driven to the scarcely more honorable course of imitating them*, and we have been obliged on several occasions to call to our aid the LAW to protect our rights. But let it be well understood, that the credit for originality and superior excellence belongs to **THE ESTEY ORGAN**, and purchasers should beware of dealers who offer inferior instruments, possessing only some of the general features of the ORIGINAL and GENUINE ESTEY INSTRUMENT.

Among the many improvements, we would call attention to

The Patent Vox Humana.

This wonderful invention was perfected and brought out in the ESTEY ORGANS in 1865. It consists of a revolving fan placed just back of the Reeds, which, when set in motion, imparts to the tone a charming, wave-like effect hitherto unknown in instrumental music. The control of this great discovery was at once secured by Letters Patent, and after years of trial, the largely increasing demand for it attests the value of the invention and its appreciation by the public. Since its introduction by us, and its great success, other manufacturers have introduced various inventions, aiming to accomplish the same result by different means, calling theirs by the same or similar names; they are, however, that old and dilapidated idea—the “Valve,” “Clapper,” or “Cut-off” Tremulant, and are little better than failures; and purchasers are cautioned against receiving the statements of interested parties who represent their so-called Tremolos, as the same or *nearly* the same in effect as ours.

After vainly endeavoring to decry this great improvement, a certain firm has been compelled to adopt it, paying a liberal royalty for the same, and are now advertising it as *their* new improved *Vox Humana*, patented by them. It is the old story of the cautious (?) man, waiting for bolder men to venture and achieve success, and then come in to share the fruits; in this case the fruit has to be well paid for.

Several firms, regardless of the rights of others, who have seen fit to infringe this patent, have been prosecuted in the *Courts of the United States*, and compelled to pay heavy damages for pirating away this invention, and enjoined from further infringement. Purchasers of other Organs will do well to ascertain whether they are licensed under the original Patent of June 27th, 1865, re-issued October 5, 1869, before they invest their money in what hereafter may be a source of financial trouble to them.

Our *Vox Humana* entirely changes the reed-tone, giving it the sympathetic sweetness of the HUMAN VOICE; its gentle, wave-like tones vibrate so melodious and pure that it never fails to enchant the appreciative listener; in fact it is the FIRST AND ONLY MECHANICAL REPRODUCTION OF THE HUMAN VOICE EVER GIVEN TO THE WORLD.

THE USE OF THE VOX HUMANA.—The finest effects of the *Tremolo* are produced in using it as a Solo Stop. On all SINGLE BANK ORGANS it should be used with the *Diapason* Stop; though in Organs that have the *Harmonic Attachment* or *Vox Jubilante* Stop, a fine effect is produced by using that in connection with the *Diapason*. On DOUBLE BANK ORGANS it is used ON THE UPPER BANK, and with the *Dulciana* Stop, though the taste and skill of the performer will lead him to produce beautiful effects by coupling other sets with it.

The Patent Vox Jubilante

Is a new and beautiful stop, peculiar to the ESTEY ORGANS. The character of the tone is marked and wonderfully effective, giving a style of music hitherto unattained in instruments of this class. This is accomplished by an extra set of reeds, ingeniously arranged and peculiarly tuned, the patent for which Messrs. ESTEY & Co. have owned for a long time, and not until after long and careful experiment were they adjusted to meet this special and hitherto unsupplied want. It is

considered by competent judges a great success, and is destined to create a great revolution in the manufacture of Reed Organs.

With this attachment on an ESTEY ORGAN, the most thrilling effects can be produced, the listener can hear the sweet *Dulciana* in the distance, increasing in beauty and grandeur, until mingling with the royal tones of the *Jubilante*, like a full band, it breaks upon the ear, charming and delighting beyond our ability to express.

The Patent Harmonic Attachment

Is an octave coupler used on a single manual, and doubles the power of the instrument without increasing its size or number of reeds. Thus, by the use of this improvement, an Organ containing

two sets of reeds is instantly made equivalent to one of four; and a tri-reed equals an instrument of six sets of reeds, making the MOST POWERFUL instrument of its size yet known in this country.

The Patent Manual Sub-bass

Brings into use an independent set of large and powerful SUB-BASS REEDS, which are played with the ordinary keys and controlled by a stop. The manner in which this set of reeds is placed upon the air chamber increases the volume of tone at

least one-third. This new and valuable invention requires no extra room, and has all the effect of pedal bass, and can be used by any ordinary performer. The invention is covered by *three* patents.

The Patent Knee-Swell,

Whereby the player has a complete control over the instrument, obtaining a perfect *crescendo* or

diminuendo, more beautiful than the Automatic Swell, or any other ever before used.

The Patent Organ Bellows

Greatly enhances the power and quality of the tone without increasing the size of the case.

The Patent Reed Board,

Whereby the tone is greatly improved, and rendered more like a Pipe Organ than by any

other instrument in the market. This important improvement is covered by two patents.

Improved Tone.

The days of the old fashioned Melodeon have passed. The great improvements in modern Reed Organs have brought them to the front rank of musical instruments. No matter how good a case it may have, how costly or stylish its apparel, unless the tone of the instrument be pure, sweet and musical, beyond the *twang* usually found in reeds, it is little else than a failure. As regards quality of tone, the ESTEY ORGAN stands pre-eminently above every other. Its sweetness, purity and pipe-like quality is the wonder of all who hear it. Round and full, without sacrifice of power, and capable of the most delicate articulations—breathing forth the soft tones of the Dulciana, it can also produce the deep and thrilling tones of the Pipe Organ. The question is often asked, "How do you produce such tones, why? I never heard anything to equal it?" Our answer is, a great many things go to make up this quality of tone. In the first place we have two patents covering the method in which our reed boards are constructed, and these improvements are not found elsewhere. The Reeds have no small part to play in giving us these beautiful tones. It would be perfectly ridiculous for a person with a husky, cracked and ugly voice to attempt to imitate a *Prima Donna*, or for an untutored and harsh voice to appear as Parepa or Nillson. There

is as wide a difference in reeds as in voices. Our reeds are the fruit of long and patient study. The stock is of a fine and peculiar texture, melted and rolled especially for our use. The most costly and exact machinery known to modern times is used by us. After the reeds are fashioned by machinery as far as it is possible so to do, skillful hands manipulate them in the most delicate and exquisite manner. Some of our workmen have been with us from the start. Our leading tuners have spent their whole lives in this particular branch, and although we do not claim for them, or for ourselves, the discovery of REEDS, the ELECTIC TELEGRAPH or the STEAM ENGINE, we do claim that our method of manufacture, our skill and experience enables us to fashion our reeds and produce a tone which others have in vain attempted to imitate. In relation to our machinery for doing the above work, we have one word more to say. It is well known that we have the finest in the world, and others have often applied to us for copies or drawings of it. As we have spent many thousands of dollars in perfecting it, we have declined all such invitations. And yet, one of the leading city manufacturers during the past year has kept an agent in town for weeks at a time, vainly attempting to bribe our workmen, and get a knowledge of it.

Cases.

The American public demand in all those things which are manufactured for their convenience and comfort, that there should be a proper display of useful and beautiful ornamentation. In fact, no more annoying problem is presented to artisans and manufacturers than how to gratify this demand.

The days of plain and severe style of cabinet work have passed. Modern skill and machinery

have enabled us to thoroughly satisfy the refined taste of the people, and at a moderate cost. We have the gratification of presenting to the public new styles of Organ Cases, which for chasteness of design, elaborate embellishment and beauty of finish, have never been excelled or equalled—styles which will prove an appropriate addition to the architecture of any church, or the furnishing of the most elegant parlor.

Material.

The material used in the construction of the ESTEY ORGANS is tested in the most thorough manner known to modern science. The most scrupulous care is taken in every stage of the work. The lumber is first exposed to the open air for a given period, that nature may do her own seasoning, after which it runs the gauntlet of kilns built especially for this purpose. When

thus prepared, it is proof against climatic changes, and assists materially in giving tone and excellence to the instrument. In fact, nothing but the most carefully selected material, and that which has been proven to be the very best, is allowed to enter into the construction of any of the parts of the ESTEY ORGANS.

Prices.

Many firms are advertising a reduction of prices, and it behooves the public to examine carefully what they buy. There has been no real reduction of prices, and cannot be so long as labor and material are so high. To be sure, some articles are cheaper, but others have increased in value. Nevertheless, a **CHEAPER** class of instruments has been introduced, made of what would be refuse material in the manufacture of first-class Organs, and these are sold cheap, the

better class of goods remaining the same. We have seen the reputation of too many firms shaken or ruined by putting upon the market goods of an inferior grade, and we will not risk ours by palming off upon the public goods which are *cheap, trashy or second class*. Our success has been achieved by giving the public nothing but a first-class article, and for such we believe they are still willing to pay.

What to Buy.

In looking over the list of Organs now before the public, purchasers are sometimes bewildered to know whose make to select, and still more, the particular style of instrument it is best to procure. For this reason we have attempted to set forth in as full and clear a manner as possible, the peculiarities and distinctive qualities of the **ESTEY ORGANS**.

Tastes differ so much, circumstances are so varied, places for and the surroundings of instruments so dissimilar, that it is impossible to give any general rule for buying an Organ. But there are some **HINTS** which will be found useful to all intending to purchase. In the first place, the purchaser must be assured that he is getting a good article, thoroughly made, that will stand the test of climate for years, and will not easily get out of order.

In fact, the public now demand that there shall be a *good reputation* back of their purchase—the mere getting of an instrument through the terms of warranty will not do.

The **CASE** must be well made, of good proportion, and with a degree of elegance commensurate with the price. The **BELLOWS**, being of vital importance, must be of sufficient capacity to sustain a *strong and steady* tone. The **REEDS** must be of an excellence that will produce *round, full and pipe-like* tones, entirely musical, of which the ear does not tire. They must not be *twangy* nor *reedy*, but pure and sweet, and of sufficient power to meet their requirements.

ALL OF THESE QUALITIES ARE OBTAINED IN THE ESTEY ORGANS. To enable those who may

not be able to examine Organs before ordering, we make a few explanations in regard to the different styles.

Those who do not care so much for *power*, but want a beautiful, soft tone, with some variety, Nos. 16, 17 and 18 are very desirable and popular.

No. 19 is the "**GEM OF THE PARLOR**," being moderate in price, and of sufficient power for the parlor, and of great variety and sweetness of tone.

No. 21 is the **SAMPLE INSTRUMENT**. It has *all* the improvements. Its variety is almost endless. It has the power of about six sets of reeds, and combines every quality produced in the styles described; and we challenge the **WORLD** to produce any Reed Organ of its size and price that will bear a favorable comparison with it.

In our **BOUDOIR ORGAN**, No. 33, will be found more elegance than in any other instrument in the market. It is beautifully finished, and designed for the most elegant parlor or drawing room.

CHURCHES must be governed by the size of their audience room, position of the Organ, and their circumstances; but to those who can afford them, we recommend strongly the larger instruments. They have greater depth of tone, power sufficient for most of our Church edifices, and are more desirable than Pipe Organs costing less than \$2,000.

For further particulars in regard to Organs with Gilt Pipe Tops, and full description of other styles, we refer the enquirer to the following pages.

The styles of Organs described on this page have Cases alike; they are the finest in appearance of any Instruments in the market of their size and cost, the difference in them being in the *number* and *kind* of *Stops*, or the action controlled by them. When we put a Stop into an Organ, it adds to its value; in no case do we put them in to fill up or to make a show.

No. 16.

This style contains One and three-fifths Sets of Reeds, *Vox Jubilante* and *Vox Humana*. 4 Stops. The Key-board is of five octaves compass. Case—Solid Black Walnut, Oil Finish.

No. 17

Contains Two full Sets of Reeds and *Vox Humana*. 5 Stops. The Key-board has a compass of five octaves.

No. 18

Contains Two and three-fifths Sets of Reeds, including *Vox Jubilante*. 5 Stops. The Key-board is of five octaves compass.

No. 19

Contains Two and three fifths Sets of Reeds, including *Vox Jubilante* and *Vox Humana*. 6 Stops. This Instrument is a combination of Nos. 17 and 18, and is the "GEM OF THE PARLOR." The price is moderate; tone sweet, with power and volume sufficient for the parlor, and of great variety.

No. 20

Contains Two full Sets of Reeds, *Vox Humana*, *Harmonic Attachment* and *Manual Sub-Bass*. The power and variety is doubled in this Instrument, while there is great depth of tone.

No. 21

Contains Two and three-fifths Sets of Reeds, including *Vox Jubilante* and *Vox Humana*. It has also the *Harmonic Attachment* and *Manual Sub-Bass*. 8 Stops. Key-board is of five octaves compass; Case of solid Black Walnut, Oil Finish. This is the sample Instrument. It has all the Improvements mentioned in the others; its variety is almost endless; it has the power of about six sets of reeds, and combines every quality produced in the styles described; and we challenge the world to produce any Reed Organ of its size and price that will bear a favorable comparison to it.

All Organs described on this page contain our improved Knee-Swell, Reed-Board and Bellows, with Double Blow-Pedals.

Five Octave Cottage Organ.



Length, 8 ft., 10 in.; Depth, 2 ft.; Height, 8 ft., 2 in.

No. 16,	Price, \$180	No. 19,	Price, \$210
" 17,	" 185	" 20,	" 235
" 18,	" 200	" 21,	" 260

No. 29

Contains Two and three-fifths Sets of Reeds, including *Vox Jubilante* and *Vox Humana*. 6 Stops. It differs from No. 19 in the Key-board having a compass of six octaves.

No. 31

Contains Two and three-fifths Sets of Reeds, including *Vox Jubilante* and *Vox Humana*. It has also the *Harmonic Attachment* and *Manual Sub-Bass*. 8 Stops. This Instrument differs from No. 21 in having a Key-board of six octaves compass. All the Improvements mentioned as attached to the five octave Organs are contained in these. Although the greater part of music is now written for five octave Instruments, there are a few who want a six octave Organ. From our great experience in Organ making, we have selected the combinations contained in these two styles as the best suited to their wants.

Extra Styles will be made to order.

Six Octave Cottage Organ.



Length, 4 ft., 4 in.; Depth, 2 ft.; Height, 3 ft., 2 in.

No. 29, Price, \$250 | No. 31, Price, \$300

No. 33.

Our BOUDOIR ORGAN contains Two and three-fifths Sets of Reeds, including *Vox Jubilante* and *Vox Humana*. It has also the *Harmonic Attachment* and *Manual Sub-Bass*. 8 Stops. Key-board of five octaves compass. Improved Knee-Swell, Reed-board and Bellows. We believe this to be the most complete and elegant Instrument in use, beautifully finished in Black Walnut, designed for the parlor or drawing-room.

Although the outward style of this case is now for the first time presented to the public, the internal features of it were perfected in 1866. We then introduced sounding chambers in the upper part of an Organ, and have used them in our Boudoir Organ since.

There are very many minor things that might be spoken of in relation to our Organs, such as Ivory fronts to the Keys, the best quality of Ivory being used by us; Keys bushed to prevent rattling, and always preserving an even and delicate touch. In fact everything connected with our Organs is of the very best quality and workmanship.

Boudoir Organ.



Length, 3 ft. 11 in.; Depth, 2 ft.; Height, 3 ft. 7 in

No. 33, Price, \$325

No. 35.

This is especially designed for large PARLORS, LECTURE ROOMS, SUNDAY SCHOOLS and CHURCHES, beautifully finished in Black Walnut. It has a powerful Sub-Bass, with independent Reeds, and is the most powerful single bank Organ made; and is so simple in its arrangements that the most ordinary player can manage it.

Contains Two and three-fifths Sets of Reeds, including *Vox Jubilante* and *Vox Humana*, *Harmonic Attachment* and *Manual Sub-Bass*. 8 Stops. Key-board of five octaves compass, and improved Knee-Swell. The case is large enough to admit of great size in the air chambers and bellows, thus giving greater power and a depth of tone unattainable in smaller Instruments.

Harmonic Organ.



Length, 4 ft., 4 in.; Depth, 2 ft., 6 in.; Height, 8 ft., 7 in.

No. 35, . . . Price, \$400.

No. 36.

This Organ is designed for CHURCHES, LECTURE and SOCIETY ROOMS. This case is similar in size and appearance to No. 35.

It contains two Manuals and 10 Stops, three full and two and three-fifths sets of Reeds, including *Vox Jubilante*, *Vox Humana* and *Manual Sub-Bass*, with independent set of reeds. Manual Coupler. It also contains our improved Knee-Swell, Reed-boards and Bellows, with double Blow Pedals.

The *Manual Sub-Bass*, of the same size as pedal reeds, has more power than was ever before obtained on the manuals by any reed instrument maker in the world.

Double Bank Organ.



Length, 4 ft., 4 in.; Depth, 2 ft., 3 in.; Height, 3 ft. 7 in.

No. 36, . . . Price, \$500.

No. 39.

This Instrument is of great variety as well as power, and is suitable for LECTURE ROOMS, HALLS and CHURCHES.

This style contains Four full and Two three-fifths Sets of Reeds, including the *Vox Jubilante* and *Vox Humana*. Has Two Manuals of five octaves compass. The Pedal-Bass is of two octaves and very heavy. The Stops are fourteen in number—*Vox Humana*, *Trumpet*, *Viola*, *Dulciana*, *Principal Bass*, *Principal Treble*, *Diapason*, *Forte*, *Bourdon*, *Delecante*, *Pedals*, *Vox Jubilante*, *Coupler*, *Manual Coupler*.

Pedal Organ.



Length, 4 ft. 6 in.; Depth, 2 ft. 8 in.; Height, 8 ft. 9 in. Including the Pedals in, ready for use, the Depth is 4 ft.

No. 39, - - - Price, \$650.

No. 40.

This Organ corresponds with our No. 33 as regards the stops and attachments, but the Case has a different appearance, also the addition of PIPE ORGAN TOP.

Boudoir Organ.—Pipe Organ Top.



Length, 8 ft., 7 in.; Depth, 1 ft., 10 in.; Height, 7 ft., 8 in.

No. 40, - - - Price, \$400.

No. 45.

This Organ corresponds with our No. 36 in every particular, with the addition of PIPE ORGAN TOP, with richly Gilt Pipes and elegantly Carved Ornaments, and Case of solid Black Walnut.

Double Bank Organ.—Pipe Organ Top.



Length, 4 ft., 1 in.; Depth, 2 ft., 3 in.; Height, 9 ft., 3 in.

No. 45, - - - Price, \$600.

No. 46.

This Organ corresponds in every particular with our No. 39, with the addition of the PIPE ORGAN TOP, and we feel warranted in saying, that for elegant appearance, combined with the quality and power of its tone, it has NO EQUAL. The Pipes are richly gilt, the ornaments elegantly carved, and the Case of solid Black Walnut.

Pedal Organ.—Pipe Organ Top.



Length, 4 ft., 6 in.; Depth, 2 ft., 8 in.; Height, 9 ft., 4 in. Including the Pedals in, ready for use, the Depth is 4 ft.

No. 46, - - - Price, \$750.

TESTIMONIALS.

From F. N. SQUIRE, Director of Music St. Peter's Church, Bennington, Vt.

This is to certify that, after fifteen years' experience, I take pleasure in recommending the ESTEY COTTAGE ORGAN as by far the best reed instrument manufactured.

From R. G. WILLIAMS, Castleton, Vt.

How do I like the Organ? It is splendid. The tones excel anything I remember ever to have heard. The *sublimate* is a great triumph. One man here who heard it said "that fills my ear better than any piano." I can speak unqualifiedly in its praise.

From J. H. WILLCOX, Mus. Doc., Organist, Boston, Mass.

During my recent and also my first visit to Brattleboro, an occasion was afforded me for examining your manufactory and of seeing and testing the different varieties of your Cottage Organs. I am so much pleased with their quality of tone and excellent workmanship that I must express my admiration for them in something which may possibly be of more benefit to you than mere verbal compliments; therefore I address you these few lines, which you are quite at liberty to use.

From Prof. L. O. EMERSON, Boston, Mass.

It redeems reed instruments from harshness, and makes them more sympathetic and beautiful. Hereafter, with the addition of your valuable patent, I shall enjoy the music of the Reed Organ.

From Rev. D. H. STODDARD, Pastor of the Baptist Church, Athol, Mass.

The Cottage Organ which I purchased of you a few months since gives perfect satisfaction. It is a superior instrument, far exceeding our expectations. We are delighted with it. It adds a new charm to our happy home. For variety and delicacy of tone, for sweetness and power, I know not its equal. I can conscientiously and cordially commend it to all who desire an excellent instrument.

From I. L. GOODHUE, Danville, Conn.

I purchased some three years since one of ESTEY'S ORGANS—style 33. I was much pleased with it at first, and the more I use it the better I like it. I would not care to exchange it for an instrument of any other make I have ever seen.

From WM. A. KING, Organist of the Church of the Transfiguration, New York.

GENTLEMEN—I have examined and tried your new Cottage Organ with unusual satisfaction. I think the smooth, organ-like tone of the reeds vastly superior to anything of the kind I have ever played upon. I congratulate you, also, on the delicacy and extreme quickness of the touch, as well as the other improvements. The *Tremolo* of your invention is, in my opinion, the crowning perfection of that mechanical stop, and gave me complete satisfaction; the effect is fascinating; I could play on that one stop for hours without wearying.

From GEO. W. MORGAN, Organist of Grace Church, New York.

GENTLEMEN—Your new invention for the *Tremolo* is something entirely new to me, and the effect produced is certainly the best I ever heard. It will form one of the most valuable inventions of the present day, and I shall certainly be one of the first to adopt it in any instrument I have command over.

From JOSIAH N. KING, Organist D. R. C., Lafayette Place, New York.

After a number of trials and a critical examination of your patent, I believe it to be the most perfect *Tremolo* effect extant, far surpassing anything of the kind I ever heard.

From CHAS. FRADEL, the eminent Pianist and Composer.

Its beautiful effect cannot be written; it must be heard to be appreciated. I am of the opinion that no person of taste will buy an instrument without this great improvement.

From ALBERT WOOD, Organist, Pianist and Composer.

Concerning our *Vox Humana* says: This is the most remarkable musical idea ever conceived. It completely enchants the lover of sweet sounds, and may be justly ranked among the most remarkable of modern inventions.

From Rev. JAMES GARDNER, Pastor of First Presbyterian Church, Canton, N. Y.

Our Sabbath School has received its ESTEY ORGAN. It would puzzle me to point out a defect in it. The design and workmanship of the instrument are in perfect taste. If it does not discourse perfect music it must be the performer's fault. The accuracy, vigor, freedom and delicacy of all its utterances are exceedingly satisfactory.

From E. L. BAKER, Teacher of Music in Public Schools, Buffalo, N. Y.

GENTLEMEN—Having played and fully examined the extreme qualities and beauties of your COTTAGE ORGAN with the *Vox Humana Tremolo*, I am pleased to say it is the *ne plus ultra* of reed instruments. I am sure that its true merits will furnish you all that is satisfying in compliments and justice.

From H. H. NEILE, Pastor Pres. Church, Fort Edward, N. Y.

The organ which I procured from you arrived on Thursday, in good order. We used the instrument on the Sabbath, during the day, and at a Sabbath School concert in the evening. It gave universal satisfaction. We could not be better suited. The satisfaction which the instrument gives is beyond our expectation.

From Rev. W. F. BALL, Pastor M. E. Church, Potsdam Junction, N. Y.

I consider the ESTEY ORGAN superior as a parlor Organ to any that has ever come under my notice. Not affected by cold or heat.

From Rev. WM. R. HELNES, Pastor M. E. Church, Colton, N. Y.

I take pleasure in acknowledging the perfect satisfaction given to myself and family by your Organ. I began thinking well of the instrument on first hearing its beautiful tones, but familiarity with its capacity to fill the ear and heart with the varied tones of deepest, softest melody, to the royal elegance of the *Fubilate*, as it pours forth its unequalled richness, so beautifully blending with the human voice, has confirmed myself, as well as all who have ever heard it, that this Organ has no superior and scarcely any equal.

From WM. HENRY WHITE, Ulverton, N. Y.

With regard to your Organ, I am happy to state that it has realized all you promised for it. It fully comes up to our most sanguine expectations. It has been pronounced by those who have played upon it as one of the highest order.

From H. M. WELCH, Potsdam, N. Y.

After carefully examining the Organs of various manufacturers, I have come to the conclusion that none that I have ever seen are equal to the Estey in construction and in the quality of tone as well as power. The one I have is remarkably free from the coarse, open, reedy sound that characterizes reed Organs generally, and more nearly approaches the full, round tone of the pipe Organ. All who have this express the same opinion.

From ISAIAH SMITH, Farmer Village, N. Y.

I purchased one of your Cottage Organs, and my daughter has used it nearly eighteen months, and it has given myself and family perfect satisfaction. The reeds are voiced so evenly that it is perfectly natural and easy to sing with, and we think the *Tremolo* the finest arrangement we have ever seen in an Organ.

From RYAN COVERT, Balladist, formerly of the Continental Vocalists, Farmer Village, N. Y.

Having used and fully examined your Organs, I am pleased to write that, in my opinion, they are the best in use. In regard to your *Tremolo*, all must admit that it stands far ahead of all others, and really is all that you have claimed for it.

From A. M. SHERWOOD, Trumansburgh, N. Y.

Eighteen months ago I purchased one of your Double Bank Reed Organs, with sub-base and *Tremolo* attachment, and I am happy to say we are greatly pleased with it. It is very prompt and brilliant in secular music, and in sacred music it has a richness of tone and depth of harmony that I have never heard in any other Organ. The *Tremolo* produces one of the most beautiful musical effects.

From WILLIAM ROBJOHN, late of London, now with C. & J. H. Odell, Organ Builders, New York.

I accidentally saw one of your Organs in the St. Paul's M. E. Church, Peekskill, and its appearance induced me to try it. I was so much pleased with its touch and quality of tone that my former prejudices against such instruments completely gave way, and I have great pleasure in saying that they are the best reed instruments I have met with; the *Tremolo* is certainly very ingenious and beautiful, and well adapted to instruments of its class.

From Rev. HERMAN C. RIGGS, President of N. Y. M. A.

I am greatly pleased with the *Vox Humana Tremolo* of the ESTEY COTTAGE ORGAN, not only because of its novelty, but also and chiefly because of its perfectness. It is not merely the best that I have ever heard, but it is the ONLY mechanical reproduction of the tremolo of the human voice which has ever satisfied me. It deserves its name, and to say this sincerely, is to give it its highest commendation.

From GEORGE JARDINE, Organ Builder, New York.

I recently had occasion to give my judgment, officially, on reed instruments, and am confirmed in the opinion then formed that ESTEY'S COTTAGE ORGANS are without a superior for "exceedingly quick articulation and round tone"—the essential features in instruments of this class. I have also critically examined the new *Vox Humana Tremolo*, and am free to concede to it all the excellence claimed for it. In fact, it is the only *Tremolo* I have ever heard that is really worthy of the name.

From WILLIAM A. JOHNSON, Organ Builder, Westfield, Mass.

I am happy to express my conviction that no *Tremolo* has yet been invented that will in any degree compare with this for beauty of effect. In fact it seems to me to be absolutely perfect, leaving nothing to be desired.

From C. B. SEYMOUR, Musical Critic of the N. Y. Times.

An invention so simple and perfect as the *Vox Humana Tremolo*, must commend itself to every one's appreciation. That it adds to the quality, humanity, and sensibility of the tone, no one can for a moment deny. More than this, it gives character to what, in inferior instruments, is seldom more than a level, dry monotony of scale. It is vocal, which is the highest praise that can be bestowed on any instrument.

From JOHN FARLEY, First Tenor, Church of St. Francis Xavier, West Sixteenth Street, N. Y.

By the use of your *Vox Humana Tremolo*, the performer can give expression to the softest feeling of saddened pathos, or the strongest emotion of intense passion. I would not, for myself, nor would I for another, purchase an instrument without this great improvement.

From WM. COATS, Raymondville, N. Y.

The Organ gives us perfect satisfaction, and I cheerfully recommend it to the public.

From Rev. L. E. COYLE, Pastor Presbyterian Church, Bridgeton, N. J.

The Organ came safely to hand this morning, and was unpacked and placed in the Church, and as you may readily imagine, I lost no time in trying it. Accordingly, I must write and tell you that it is all I could possibly desire, and has music in it as lovely as any man need wish to hear, and some effects which I am sure could not be produced on any Pipe Organ. I am truly glad the Harmonic was placed in it, for it comes fully up to my expectations in the way of effect. And I will take this opportunity of thanking you for the pains you have taken with this instrument. The real enjoyment it has already afforded me is the best proof of my thorough appreciation of it. I cannot help thinking, if only some of the old masters could have had such an instrument in their houses how they would have exulted in it. I am glad, at all events, if we of the present day have not their brains, we can at least have the Organs.

From MASONIC FRATERNITY, Rouseville, Pa.

The Masonic Fraternity are very much pleased with the ESTEY ORGAN. It has a very fine tone and finish, and gives us the greatest satisfaction possible.

From Rev. J. B. SUMNER, for a number of years a successful Teacher of Music, Nicholson, Pa.

Having had considerable acquaintance with the ESTEY ORGAN during the past eight or ten years, I can most heartily recommend it as a superior instrument. The cases are well made and tastefully ornamented, while the inside work is finished in a complete and substantial manner. The full, rich tones, as well as the durability of the instrument should commend it to the favor of all who desire a good family Organ.

From Miss ANNIE E. WELLS, Teacher of Music, Dundaff, Pa.

I take pleasure in saying to you that I am one of the many admirers of the ESTEY COTTAGE ORGANS. I very much prefer them to all others now in the market. In consideration of their permanent and beautiful mechanical structure, their great power, combined with a fascinating sweetness of tone, their perfect resemblance to and sympathy with the human voice, I think them superior to all others.

From A. MILLER, Esq., Berwick, Pa.

The Baptist Church of this place purchased one of J. ESTEY & Co.'s COTTAGE ORGANS, which has been in use about six years, and gives perfect satisfaction.

From GEO. B. THOMPSON, Esq., Berwick, Pa.

The ESTEY ORGAN purchased of you three or four years since for the M. E. Church of this place gives first-rate satisfaction. It has been in use regularly ever since we got it, and has not once been out of order.

From HARRY HORNER and JOEL DARTING, Members of the "Allegheny Quartette," Pittsburgh, Pa.

Have used the ESTEY COTTAGE ORGANS at our Concerts frequently during the past ten years, and prefer them to any other Organ we have ever used. Their full, round, pipe quality of tone and quick articulation, combined with the Patent *Vox Humana* and *Vox Jubilante* Stops, make them the most desirable for Concert or Church purposes.

From J. N. HOPEWELL, Esq., Northumberland, Pa.

The Boudoir ESTEY ORGAN purchased of you for the M. E. Church of this place has been in use three Sabbaths. We are very much pleased with it. The tone is sweet, and we think of sufficient power to meet all just demands. All parties unite in praise of the *Jubilante* Stop. It is peculiarly touching and sweet.

From BISHOP SIMPSON, of the M. E. Church.

I am greatly pleased, as are also all the members of my family with the Boudoir COTTAGE ORGAN furnished by you. For arrangement, finish, tone and power, and especially for the effect of its *Tremolo*, it is an instrument of superior value.

From J. REMINGTON FAIRLAMB, well known to the musical profession as an Organist and Composer of the highest order, Baltimore.

It gives me great pleasure to acknowledge to you the high degree of estimation in which I hold the ESTEY COTTAGE ORGANS, as well as to state the great satisfaction they have given many friends, professional and personal, who, in purchasing instruments, have given these the preference. They possess a remarkably sweet tone, together with great richness and fullness, and the action is easy and reliable. It is not surprising that, with the aid of the *Vox Humana Tremolo* and the *Vox Jubilante*, they have attained the great popularity they now enjoy.

From ALBERT HOLLAND, Organist of Central Presbyterian Church, and Solo Clarinet Player of Peabody Institute Orchestra, Baltimore, Md.

I have been using one of the ESTEY ORGANS for several years, and do not hesitate to pronounce it a VERY SUPERIOR instrument in EVERY RESPECT. Its tone is FULL, RICH and SWEET, and entirely free from the *reediness* which is characteristic of the instruments of other makers. I heartily endorse the ESTEY instruments.

From A. R. MACLELLAN, Organist of Westminster Presbyterian Church, Baltimore, Md.

I have examined the ESTEY COTTAGE ORGAN, and am much pleased with its quality of tone, which I find to be very rich and full. The touch is peculiarly easy and reliable.

Your *Tremolo*—the *Vox Humana*—is certainly the nearest approach to perfection that I have ever seen, and the *Vox Jubilante* is remarkably brilliant and effective. I would, therefore, cheerfully recommend them to all who want an instrument either for public or private use.

From GEO. A. EMERSON, Organist of Second Presbyterian Church, Baltimore, Md.

On numerous occasions have had an opportunity of testing the ESTEY COTTAGE ORGAN, as well as comparing it with similar instruments of other manufacturers, and I do not hesitate to say that I consider it superior to all other instruments of the kind. I desire especially to express my admiration for the quality and voicing of those new Stops, known as the *Vox Jubilante* and *Vox Humana*, which are found only in this instrument.

From H. BIALLA, Organist St. Ignatius' Church, Baltimore, Md.

Having had occasion to test and fully examine the ESTEY ORGANS, I take the liberty to add to the many expressions of admiration which they have attracted. The new arrangement of the *Tremolo*, and your latest invention—the *Vox Jubilante*—render them far superior to any reed instrument I have ever met with, and I cheerfully recommend them to the musical profession and to the public.

From JAS. M. DEEMS, Professor of Music, Baltimore, Md.

I have had in my use for a considerable time one of the ESTEY ORGANS, and do not hesitate to say that I consider it a very superior instrument. I cheerfully recommend these instruments to any who may be in want.

From Rev. GILBERT F. WILLIAMS, Pastor P. E. Church, Hancock, Md.

We are very much pleased, and are satisfied with the superiority of the ESTEY ORGAN over all others. I do not hesitate to say, after a long acquaintance with all other American reed instruments, that yours are so far superior as not to be classed with them.

From Rev. N. E. GILDS, Pastor Reformed Church, Mechanics-town, Md.

Desiring to obtain an instrument that would combine all the desirable improvements in POWER, FULLNESS and SWEETNESS of sound, I am happy to be able to say that I have realized all this in the ESTEY ORGAN. Every one who hears it goes away pleased. The valuable qualities which this Organ possesses are much appreciated. It is a favorite in our family circle.

From Rev. S. V. LEACH, Pastor Fayette Street M. E. Church, Baltimore.

The ESTEY ORGAN purchased from you recently charms all the lovers of music who perform on it. During the last four years I have used Parlor and Cabinet Organs made by other celebrated makers, but in my judgment the ESTEY is superior beyond comparison in POWER, BRILLIANCY, and RESOURCES for various effects. The *Vox Jubilante* is especially admired. The instrument you have furnished, encased as it is in rosewood, is one of the most beautiful I have ever seen. I take great pleasure in commending the ESTEY ORGAN most cordially to those desiring to secure instruments which will give them increasing satisfaction.

From Rev. T. J. WYATT, Rector P. E. Church, Millstown, Md.

I have no hesitation in saying your instruments command my UNQUALIFIED ADMIRATION. In small compass, and at a comparatively small cost, they afford the best substitute for the Grand Organ I have ever seen.

From E. BURNETT, Sup't B. S. & S. College, Baltimore.

It affords me great pleasure to state that the COTTAGE ORGAN obtained from you some months since has far exceeded our expectations. It is a perfect CHARM, possessing at once the sweetest and deepest tone, and adapted to the widest range of music. In my opinion the ESTEY ORGAN surpasses all others. I shall recommend it everywhere.

From EDWARD ROBERTS, Baltimore, Md.

The ESTEY ORGAN I have from you I am pleased to say gives every satisfaction. Its sweetness of tone surpasses anything I have ever heard from a Parlor Organ.

From J. W. BUTLER, Baltimore, Md.

I am happy to say that the ESTEY COTTAGE ORGAN which I purchased of you gives the highest satisfaction. The tone is FULL, ROUND and SWEET, and the resources of the instrument for various effects are really astonishing. I have no hesitation in recommending these instruments to the public as being superior to any others in the market.

From H. WOODYVILLE, M. D., Baltimore, Md.

Having frequently played and heard the ESTEY ORGAN, I am convinced that its TONE, TOUCH, etc., are far superior to any other Organ made. The *Vox Humana Tremolo* is certainly the most beautiful imitation of the HUMAN VOICE ever attained by mechanical means; and your last improvement, the *Vox Jubilante*, is truly WONDERFUL in its effects.

From WM. B. HIDDEN, M. D., Baltimore, Md.

It has never been my pleasure to examine reed instruments combining such purity and sweetness of tone with so much volume and variety as the ESTEY COTTAGE ORGAN. Every Stop seems a new instrument of itself. The *Vox Humana Tremolo* is of simple and durable construction, and a most charming imitation of the human voice, while the *Vox Jubilante*, more recently added, gives your instrument a brilliancy unequalled. If your sales correspond to the superior excellence of your instruments, you will hardly be able to supply the demand.

From F. H. DURSTINE, Musical Director, Wooster, O.

I have been examining instruments for a number of years, with a view to finding one that pleased me in every respect, and never succeeded until I happened upon the ESTEY COTTAGE ORGAN. It embraces all the excellencies of a superior instrument to such a degree of perfection that it must be regarded by all who hear it as a perfect Organ. Its touch and action are delicate and perfect, and its POWER grand—its tone exquisitely sweet—and these combine to make the ESTEY without a rival.

From GEO. FOX, Organist for Y. M. C. A., Zanesville, O.

I most cheerfully recommend the ESTEY ORGAN to all persons wishing to buy a good instrument, it having precedence above all others in sweetness and quality of tone, and being more durable than many others. Having used them for years, I speak from experience.

From L. ADELAIDE SPENCER, Somerset, O.

As Organist and Teacher of Music, I have been led to examine closely Organs of various manufacturers, but in sweetness of tone, volume of sound and ease of action none excel or even equal the ESTEY COTTAGE ORGAN, for which I take pleasure in stating my decided preference.

From WM. JACKSON, Instructor in Band Music, &c., Somerset, O.

I have been intimately acquainted with the TONE of your COTTAGE ORGANS for the last three years, and I take pleasure in stating that I think it excels that of any instrument of the kind made, and I would cheerfully recommend them to all lovers of good music.

From Rev. G. W. BUENS, Pastor First Methodist Church, East Liverpool, O.

The ESTEY ORGAN purchased from you for our Church and Sabbath School more than fulfils the promise of your agent. It is universally admired. May you sell thousands of them.

From Rev. M. MUELLER, Pastor Reformed Church, Galion, O.

The ESTEY COTTAGE ORGAN you sent me pleased everyone who heard it, and I was much pleased with the sweetness, roundness and Organ-like tone. The *Vox Jubilante* exceeds anything that I have heard in reed Organs.

From Rev. L. HALL, Pastor S. Street M. E. Church, Zanesville, O.

It affords me great pleasure to speak well of the ESTEY ORGAN. I have been familiar with all the leading manufacturing Co.'s in this country, and most unqualifiedly I record my testimony in favor of the ESTEY Co.'s. Their instruments are more durable, sweeter, richer and more musical in tone than any other instruments now in the market. I have had them in Churches over which I have been pastor for the past several years, and they gave universal satisfaction to Organists, Choirs and Congregations. As instruments to accompany the human voice in song, I do not believe their SUPERIOR IS TO BE FOUND IN THE WORLD. I have yet to find any one dissatisfied with the ESTEY ORGAN who has given it a fair trial.

From Rev. C. O. PARMENTER, Pastor F. W. Baptist Church, Larue, O.

I feel that it is my duty to the community at large, as well as to you, gentlemen, to say that some of us are rejoicing in a kind of a musical millennium here in Marion County, Ohio. Having for years been the dupes of common and inferior instruments, the introduction of your elegantly finished and undescribably sweet toned instrument is like entering upon a new era. The critic has no words of condemnation, and the fortunate owner no language to express his satisfaction. One needs only to hear to be captivated, and own to fully enjoy.

From E. L. MUNDY, Norwalk, O.

GENTLEMEN—After a trial of nearly three months, it affords me great pleasure to express to you my grateful thanks for the very excellent and superior Organ you sent me, for private use. Its rich and mellow tones can scarcely be distinguished from a good pipe Organ, of at least three times its cost, an excellence so seldom found in instruments of this class. Its superior voicing and perfect tuning, together with its admirable arrangement and combination of Stops, make it without exception the most perfect and fascinating reed Organ that I ever saw. I expected a very fine instrument, but my expectations are more than realized. Please accept my warmest thanks.

From GEORGE BOWMAN, Shelby, O.

I have sold reed instruments for ten years, but I know of none that possess so many valuable qualities as your Organs.

From J. W. DOLLERON, M. D., Somerset, O.

GENTLEMEN—I have listened with delight to the music of your Organs, and performed on them frequently for several years, and must conscientiously give them the praise over all other Organs in this country.

TESTIMONIALS.

From THOS. M. WRIGHT, New Providence, Ind.

Would say in reference to the ESTEY ORGAN I bought of you that it is a good one. There are two or three other Organs here, of different kinds. I think my ESTEY superior in tone to any of them.

From H. I. PROCTOR, Organist Union Park Congregational Church, Chicago, Ill.

I take pleasure in recommending to those who may be desirous of purchasing an Organ the ESTEY COTTAGE ORGAN. In tone and workmanship they are all that could be desired, and are well worthy of the high opinion in which they are held by all good musicians.

From FRANK C. HATHEWAY, Organist Church of our Saviour, Chicago, Ill.

It gives me great pleasure to say that the ESTEY ORGAN purchased of you in October, 1869, has given universal satisfaction. All who hear it like it, and would join me in recommending it to any in need of such an instrument.

IT IS THE BEST REED ORGAN I KNOW OF.

From John McCURDY, Organist Church of the Redeemer, Chicago, Ill.

I have come in daily contact with the beautiful ESTEY ORGANS for some months, and it gives me pleasure to say that, in my opinion, they are without exception the finest reed Organs made. They excel especially in purity and sweetness of tone; respond to the most rapid manipulations, and, in fact, all desirable qualities that go to make it a first-class instrument.

From Mrs. M. F. WARREN, Teacher of Vocal and Instrumental Music, Sycamore, Ill.

Allow me to say that the ESTEY ORGAN that I purchased of you nearly three years ago is just as good as when I first got it, although it has been in constant use all the time. I can cheerfully recommend the ESTEY ORGAN to all as being the finest reed instrument manufactured. It is very quick to the touch, which makes it superior for instrumental music, while for singing it is unsurpassed, being so near the human voice.

From Mrs. A. A. DORWIN, Teacher of Music, Sycamore, Ill.

Allow me to congratulate you on the excellency of your ESTEY ORGANS. I have taught music for several years, and have used various Organs, of different makes, but none of them will compare with the ESTEY for sweetness and purity of tone.

From Z. M. PARVIN, Teacher of Vocal and Instrumental Music, Bardolph, Ill.

The ESTEY COTTAGE ORGAN in tone is the most pure. In construction equal to any reed Organ I have seen.

From E. D. LELAND, Professor and Conductor of Music, Freeport, Ill.

In reply to your inquiry with reference to the ESTEY ORGAN used at my convention last week at Dakota, allow me to say, it was a No. 21, owned by Mr. J. D. SCHMETZER of that place, and I am pleased to inform you that it gave entire satisfaction to the members of the convention. The valuable service it rendered in supporting the choruses (in which there were one hundred and forty voices) was appreciated by all who heard it. The heavy, clear PIPE ORGAN TONES could be distinctly heard even in heaviest FORTE passages. We found it equally well adapted to accompaniments in solos, also—its tones being even, pure, clear and distinct. In an accompaniment to a bird song, an echo was produced which reminded one of the delicate tones of the piano, thereby showing the variety of tone that can be produced upon the ESTEY ORGAN. For all purposes I considered the ESTEY ORGAN superior to any I have ever seen, being equally well adapted to the Church, Parlor or Concert Hall.

From Rev. D. T. JOHNSON, Pastor of the Presbyterian Church, Hyde Park, Ill.

It gives me pleasure to testify to the excellence of the ESTEY ORGAN purchased of you nearly three years ago. Sufficient time has elapsed to test the durability of its workmanship, and the delicacy, purity and power of its tone. In all these respects it has entirely satisfied us. It has made our home more cheerful by its outward beauty, and more happy by its sweet music.

From Rev. D. B. BYERS, Freeport, Ill.

Having had the ESTEY ORGAN in my house for three years past, and having had opportunities to compare it with various other Organs, I am fully satisfied that for durability, range of sound, depth, softness and sweetness of tone, it is not surpassed by any Parlor Organ of modern times.

From Rev. GEO. P. GUILD, Pastor Baptist Church, Kinderhook, Ill., formerly an Organist in a prominent Church.

I very reluctantly ordered a COTTAGE ORGAN, as agents of rival firms have represented them as second or third-class instruments. When it came I examined it very carefully, and found its material and workmanship first-class throughout. Its deep, full, yet smooth and mellow tone more nearly resembles the pipe Organ than any reed instrument I have ever heard. It seems to me the combination of Stops is perfect. The *Vox Humana* and *Vox Jubilante* are gems. The Organ combining sweetness and power adapts it alike to Church and parlor.

From WM. HUMMES, Petersburg, Ill.

The ESTEY ORGAN, No. 21, I bought of you for St. Peter's Church last year gives entire satisfaction. All the members of the Church and also other musicians were astonished at the power and sweetness of the instrument. I recommend these Organs to every congregation and society not able to purchase a Pipe Organ.

From E. C. SMITH, Principal of High School, Dixon, Ill.

I have examined and tried thoroughly the ESTEY COTTAGE ORGAN, and am highly pleased with the smooth Organ-like tone of the reeds, and think them equal to anything I have ever played upon. The Tremolo of the ESTEY is, in my opinion, as near a perfect imitation of the human voice as I have ever heard—the effect is exceedingly fine. The delicate and extreme quickness of the touch I have never seen surpassed in any instrument, and the Jubilante Stop is really the sweetest and nearest the flute-tone of anything I have ever known in a reed instrument. I think, on the whole, the ESTEY ORGAN is not surpassed by any Organ known in this section of the country.

From D. L. MOODY, Pres't Y. M. C. A., Chicago, Ill.

It gives me great pleasure to add my testimony as to the sterling qualities of the ESTEY ORGAN we obtained from you some time since. Its sweetness of tone and remarkable volume are particularly desirable.

From L. JONES, Bowling Green, Ind.

The ESTEY ORGAN I bought of you two years ago is a very fine toned instrument. A number of excellent performers have pronounced it equal if not superior to any they have seen.

From EFFIE D. HAVENHILL, Newark, Ill.

I am pleased to inform you that we are not only satisfied with the ESTEY ORGAN we purchased of you, but we think it perfectly admirable. Our musical friends give it unbounded praise, and we could not be induced to part with its richly sweet, and round, full tone. Our first impressions are more than realized.

From H. W. HANSON, Belleville, Ill.

I am well pleased and cannot be better satisfied with the Organ which I purchased of you some two years ago. It has never been out of order. Its softness and melodious tone excels everything else I ever saw in an Organ.

From L. A. BABCOCK, M. D., LL.D., Freeport, Ill.

I have had in my house for the past two years one of the ESTEY ORGANS, with which I am very much pleased. The instrument seems to be perfect in manufacture, very rich and fine in tone, and I know of no other like instrument which gives such variety of tone or more durable, or better adapted for family use—preferable in many respects to a piano.

From JOHN W. PICKARD, Elroy, Ill.

The ESTEY ORGAN purchased of you nearly a year ago gives the highest possible satisfaction. For variety, clearness, sweetness and purity of tone it excels all others I have ever seen. I shall advise my friends to buy the best, which is the ESTEY.

From L. E. PRESTON, Esq., Principal of Public Schools, Davis, Ill.

I take pleasure in adding my testimony in favor of the ESTEY ORGAN. It is a perfect instrument, possessing at once the sweetest and deepest tone, and well adapted to Church and parlor music. In my opinion it is unsurpassed.

From I. F. KLECKNER, County Superintendent of Schools, Freeport, Ill.

I have been acquainted with the ESTEY ORGAN several years, and I take pleasure in saying that, in my judgment, its purity and sweetness of tone are unsurpassed, and its durability unequalled.

From M. H. McCHESNEY, Organist, Pontiac, Mich.

The instruments manufactured by the ESTEY COTTAGE ORGAN Co. are in every particular the finest reed instrument I have ever used.

From JAMES E. STEWART, Pianist and Composer, Detroit, Mich.

I consider the ESTEY ORGAN the best reed instrument now manufactured, and combining, as it does to a certain extent, all the essential points, effects, etc., of a pipe Organ, think it is the most available one in use for the family circle. The peculiar brilliancy and beauty of tone, combined with quickness of action, renders it, in my estimation, superior to all others in the market; in fact it is the ONLY REED INSTRUMENT I CARE TO PLAY ON.

From Rev. J. G. SPOONER, Cedar Springs, Mich.

I have no hesitation in saying your Organ commands my unqualified admiration for Church and parlor music. In short, I think the ESTEY ORGAN has no superior.

From Rev. J. G. WHITCOMB, Lexington, Mich.

I am fully persuaded by what I know of the ESTEY COTTAGE ORGAN that they are the Organ, possessing a superiority over all the variety of Organs I have yet found, because it combines sweetness and power to the tone in an unusual degree. For parlor use it excels all other Organs—those grating sounds so frequently found in Organs being dispensed with, to the great satisfaction of all. For Church use it excels all others. All in this section say but one thing who have Organs, and that is, if I had not got one I would have an ESTEY.

From S. J. HAYES, V. D. M., Romer, Mich.

Having used ESTEY'S COTTAGE ORGAN about two years, I feel it my duty to say to the public that it has given entire satisfaction. For quality of tone, harmony and power, I have not yet found its superior.

From the ADELPHI SOCIETY, Albion College, Mich.

Two months' trial have demonstrated that we have a gem; in sweetness of tone it has no equal: in fact some of the best musical talent in the State has passed judgment upon it, and declare it unequalled. When I say we are satisfied I but feebly express the delight that we feel in the possession of it.

From Hon. P. R. L. PIERCE, Grand Rapids, Mich.

I hereby certify that I have had some acquaintance with the ESTEY ORGAN, and am using one of eight Stops, two banks of keys, and other improvements, purchased three years ago, and it gives unqualified satisfaction. I consider it very superior in tone, and do not know that it could be bettered in that respect. The reputation of the ESTEY ORGAN is well established.

From Dr. J. M. SWIFT, Northville, Mich.

It is with pleasure that I recommend the ESTEY ORGAN as being in many respects the nearest perfection of any manufactured. Their POWER and SWEETNESS of tone has as yet been unsurpassed. Its combination of Stops and delicacy of touch fits it alike for the Church, the Concert Hall and the Home Circle.

From Mrs. S. VANDENBURG, Teacher of Music, and Dealer in Musical Instruments, Eldora, Iowa.

I am delighted with the ESTEY ORGAN. I have sold a few obtained of you through KEELER & Co., Cedar Falls, and they give entire satisfaction. I prefer it to any Organ I ever used.

From Rev. PETER O'DOWD, Pastor Catholic Church, Ackley, Iowa.

The ESTEY ORGAN which we have received gives very good satisfaction. For power and sweetness of tone, flexibility of touch and truthfulness of workmanship all are agreed that, for the size, it cannot be easily surpassed.

I think the ESTEY ORGAN bears out its characteristics to perfection.

From Rev. W. LEASE, Pastor First M. E. Church, Independence, Iowa.

The ESTEY ORGAN purchased of your agents for our Church gives unbounded satisfaction. It has been in use now about one year and a half, and we find it to be a superior instrument. For softness, sweetness and fullness of tone I think it unsurpassed by any other in the market; as well, also, as for variety and promptness of expression. The *Vox Humana* and *Tubulant* Stops are not equalled by any instrument I have heard.

From Rev. F. M. ROBERTSON, Pastor First M. E. Church, Hampton, Iowa.

The fine Pipe-top Organ which has been placed in our new Church and thoroughly tested, GIVES THE MOST EXCELLENT AND UNIVERSAL SATISFACTION.

I also have in my own rooms a fine Parlor Organ, manufactured by the same company, J. ESTEY & Co., Brattleboro, Vt., which, for sweetness and beauty of tone, I think I have never heard equalled. From several years' knowledge of the ESTEY ORGAN I do not hesitate to say that it is every way worthy of its enviable reputation.

From R. W. KEELER, Secretary Upper Iowa Conference, Cedar Falls, Iowa.

As you have furnished many of the Churches within the bounds of the Upper Iowa Conference with the celebrated ESTEY ORGAN, manufactured by J. ESTEY & Co., Brattleboro, Vt., I take pleasure in assuring you that, so far as I have any information, they have given in every instance entire satisfaction. They are universally commended for fullness and sweetness of tone, and for their compass and power. They are represented, wherever used, as all that any ordinary Church needs to lead either choir or congregational singing, and are believed to have no superior in the market.

From Rev. C. H. COREY, Missionary Teacher, Richmond, Va.

We are all delighted with our new Cabinet Organ, manufactured by J. Estey & Co., of Brattleboro, Vt. One professor of music pronounces it "most excellent;" another says, "I never heard an instrument with more sweetness and softness of tone."

From JAMES A. DAVIS, Prof. of Natural Science, Emory and Henry College, Va.

The ESTEY COTTAGE ORGAN, with the improvements, purchased of you last spring, comes fully up to your representations in its performances. It is a favorite from which we could scarcely be induced to part.

From ROBERT FRAZER, Oakley, Va.

The ESTEY ORGAN has come in first-rate order. We are all delighted with it, and we feel under special obligations to you for having sent us just the instrument we wanted.

From J. M. MILLS, Frankfort, Ky.

THE ESTEY ORGAN purchased from you in 1869, for our Public School, is a model instrument in every particular. Thoroughly competent performers pronounce it superior, and it answers our purposes most admirably. Our Music Hall is a large one, and the Organ fills the room with distinctness and force, and keeps in excellent order.

From H. ALBERT COTTELL, Organist First Baptist Church, Louisville, Ky.

Having thoroughly tested the merits of your new ESTEY ORGAN, I take pleasure in saying that I consider it in all respects equal and in many points superior to any reed instrument in the market. The ease with which its air supply is maintained; the smoothness and equality of its tone; its ready response to the touch; the elegant voicing of its FANCY STOPS, and the perfection of its general mechanism must make it a special favorite with Organists.

From E. W. ELROD, Organist Chestnut Street Baptist Church, Louisville, Ky.

The ESTEY ORGAN purchased by Chestnut Baptist Church, for the use of the Sunday School, I am pleased to say gives entire satisfaction. In fact I consider the ESTEY ORGAN superior in every respect to all others.

From JOS. V. MORTON, Shelbyville, Ky.

The ESTEY ORGAN bought of you last fall has been a source of great pleasure to me. I have owned several reed instruments and examined others thoroughly, but have found none equalling the ESTEY in quality of tone or in power, for anything like the same price.

From J. S. MALONE, Louisville, Ky.

The ESTEY ORGAN purchased of you over a year ago gives entire satisfaction in every particular.

From BOONE LODGE, No. 1, I. O. O. F., Louisville, Ky.

After several months' trial, we do pronounce the ESTEY ORGAN to be all that we could desire as an Organ, its tone being deep, rich and powerful.

From L. S. JOHNSTON, Recording Scribe Pioneer Lodge, No. 8, Knights of Pythias, Louisville, Ky.

I am instructed by Pioneer Lodge, No. 8, Knights of Pythias, to inform you how we are pleased with the ESTEY ORGAN purchased of you some months ago. It gives entire satisfaction and is everything it is represented to be.

From H. J. HULCEE, M. D., Louisville, Ky.

The Organ manufactured by you for me was delivered safely. I have compared its merits, side by side, with others of similar make and power, and do not hesitate, after an impartial trial of both, to state that your Organ is in all essential points infinitely superior to every and all others that I have ever seen. You modestly said you thought I would be pleased. I will say briefly to you that I am more than pleased. I am delighted with its *Diapason* capacity, great power, sweetness and brilliancy, elastic touch and perfect equality of tone.

From J. H. H. WOODWARD, Louisville, Ky.

The ESTEY COTTAGE ORGAN with which you furnished my family about two years since has been the source of much pride as well as delight. Pride for its excellence and unexcelled character as an instrument, and delight such as all lovers of good music invariably experience when the ear is charmed with the faultless melody of a beautiful and rich harmony which the ESTEY never fails to inspire.

Before choice of instruments was made, a fair test of the capabilities of the ESTEY and other Organs was had. The instruments were brought side by side and operated by two prominent professors of music, neither of whom was interested in the result, and their judgment was unreservedly in favor of the ESTEY. I must say that, so far as my knowledge extends, based upon the expression of opinion by competent judges, the ESTEY COTTAGE ORGAN stands not only unexcelled but unrivalled in its character as a musical instrument, and I may add that the one we have has always been a "pet" in the family, a "household treasure," not to be parted with on any account.

From J. W. PARSON PRICE, Louisville, Ky.

The ESTEY ORGAN which you sold me about two years ago gives entire satisfaction. It wears better than any Parlor Organ I ever tried, notwithstanding its having been used almost daily since I bought it. The rich quality of its tone, together with the beautiful combination of Stops (*especially the Vox Jubilante*, which I deem the best imitation of the human voice), renders it superior to all other Parlor Organs.

Please accept my sincere thanks for advising me to select an ESTEY.

From the SISTERS of St. Peter's Orphan Asylum, Tenn.

We wish to express our highest satisfaction with the ESTEY ORGAN we are using. We think it cannot be equalled by any other manufacture.

From the SISTERS of St. Agnes Academy, Tenn.

The ESTEY ORGAN now in use in our Institution is unsurpassed for real merit. We wish to convey to the public our high appreciation of its tone, finish and all its appointments. It is far superior to any others we have ever seen.

From JOHN WILLIAMS, Pres't Wes. Fem. College, Brownsville, Tenn.

I take great pleasure in adding my testimonial to the excellence of the ESTEY ORGAN. It gives entire satisfaction, and in strength and sweetness of tone it cannot be surpassed.

From SISTERS OF MERCY, U. S. Marine Hospital, Portland, Ark.

We are much pleased with the ESTEY ORGAN purchased from you some time ago; its power and sweetness of tone combined excels anything of the kind we have yet heard.

From CHAS. F. HARVEY, Van Buren, Ark.

The ESTEY ORGAN I purchased of you for the use of our Church I am much pleased with, and it has given general satisfaction to our people.

From CHAS. BLANKE, Organist First Presbyterian Church, (German,) Drake, Mo.

I take pleasure in stating the ESTEY ORGAN, Style 21, arrived without a mark or blemish, and has been thoroughly tested by our Congregation, with entire satisfaction. Some of them have Organs of other first-class makers, but all are unanimous in giving the ESTEY the preference. Its deep, pervading, Pipe-Organ quality of tone I never before heard in any other make of Reed Organ. The *Vox Humana* and *Vox Jubilante* Stops to me have the finest effect of the late improvements in Organs, reminding the listener more of celestial than terrestrial melody. I can with confidence recommend the ESTEY.

From Rev. J. WESLEY JOHNSON, Pastor Sixth Street M. E. Church, St. Louis, Mo.

The ESTEY COTTAGE ORGAN I purchased of you some months since gives entire satisfaction. The fine effects produced by the *Vox Humana* and *Vox Jubilante* Stops are beyond description in rich variety of tone. I am constrained to pronounce, after thoroughly testing the many instruments of the day before purchasing, that the ESTEY ORGAN is a perfect success, and for mechanical and musical reasons a standard instrument for Church or Parlor use. Combining within the same space greater volume, greater variety, a perfectly sweet and musical tone, a fine, prompt and durable action, great strength and lasting qualities from their mode of construction, and less liability to get out of order than any other style or kind of instrument of the class.

From J. & V. WILLIS, Music Dealers, Hannibal, Mo.

We consider your Organs beyond praise. No other reed instrument that we have ever seen compares with them. They are perfect in tone and finish. We are gratified to be allowed to express our admiration for them.

From LOGAN D. DAMEROU, Pres't Southwestern Book and Publishing Co., St. Louis, Mo.

This is to certify that I have had in my possession for some time an ESTEY ORGAN, and I think it far superior to any Organ of its size that I have ever seen. It excels in quantity and quality of tone, and the combination of Stops gives it great expression. I regard it as the best Organ for Church, School and Parlor use, and hereby recommend it to the public.

From Mrs. F. C. OAKLEY, Macon, Mo.

The Organ arrived all right. I was greatly pleased with it at the time I saw it in your salesroom; after using it, even more gratified than before, if possible. Its tone is truly charming. My neighbors are all in favor of the ESTEY. More Organs of the same kind will be sold here.

From JUST. WILLIAMS, Principal Charleston Classical Academy, Charleston, Mo.

The ESTEY COTTAGE ORGAN that I purchased of you has been in daily use some months; much of the time from two to three hours a day, in Church, and Academy Choir practice, and Chapel Services. It has been subjected to much rough use, but stands it all remarkably well. Not a cent has been expended in repairs. It is admired for its sweet, even, round tones. Its power is great, and its quickness of touch is remarkable. In short, it gives entire satisfaction.

From CHAS. B. COX, Publisher "Old School Presbyterian," St. Louis, Mo.

The ESTEY COTTAGE ORGAN purchased of you meets our fullest expectations. All who have tested it speak of it in the highest terms of praise. I take pleasure in recommending it to the public.

From T. HAYWOOD, St. Louis, Mo.

The Boudoir (ESTEY) Organ I purchased from you gives perfect satisfaction, and is all that you represented it to be. For purity of tone and delicacy and promptness of touch it is all that can be desired. For power and brilliancy I have never used an instrument of its size to compare at all with it. After a long use of instruments of that class in public and private, I am free to say that, in my judgment, it is superior to any I have ever used. The Stops, *Vox Jubilante* and *Vox Humana*, are great improvements long needed. The latter especially is a great improvement over the old Clap Board *Tremolo*, usually found in such instruments. The style of the case and general appearance is really beautiful, and much admired by my friends who have seen it. It is well adapted for a well-furnished parlor. I shall take great pleasure in recommending the ESTEY ORGAN to my friends.

From E. A. ANDREWS, Springfield, Mo.

I am always ready to testify to the excellencies of the ESTEY ORGAN. Its evenness of tone and combination of valuable improvements for expression make it the first among reed instruments.

From S. LATHROP, Leader of the First Congregational Church Choir, and Mrs. E. COLEMAN, Organist of the First Congregational Church, Grass Valley, Cal.

Having purchased and used two of the ESTEY & Co. instruments the past year, we confidently recommend them, being satisfied that, for purity of tone, excellence and durability of construction, and the pleasing effect produced by the various combinations of Stops, they are unsurpassed by any instrument of the kind now in the market. And we would especially recommend for Church purposes the instrument with the *Jubilante* Stop, as it destroys the reedy tone, and presents itself as competitor for Church purposes with the Pipe Organ.

From ALBERT L. SUMNER, Teacher of Piano and Organ, San Francisco, Cal.

You may remember how prejudiced I was against the ESTEY ORGANS when you first spoke to me about them. I was like other people, I suppose, who don't like what they never tried, and "condemn on sight;" but now that I have used the Organ obtained from your establishment nearly a year, I think I ought to confess to you how greatly my opinion has changed, and how thoroughly I have been converted. I now think, and most sincerely say that the ESTEY ORGANS are vastly superior to any other, and those of my pupils who have other instruments are unanimous in their unqualified praise. Some of them who live quite near me insist upon coming to my rooms, because they want to play on "that beautiful Organ."

From J. T. RICHARDS, Santa Barbara, Cal.

The Organ which I purchased of you some six months ago for the use of the Catholic Church of Santa Barbara, fully meets if not surpasses the expectations of our people. I have never heard a Cabinet Organ that combined a tone so sweet with such great power and volume. Besides the fine quality of tone it possesses, the instrument is a most handsome ornament, being richly and tastefully finished.

From JAS. B. JOHNSON, Gilroy, Cal.

Our Organ has given unbounded satisfaction. Our Organist, who has had long experience as a Teacher of the Organ and Piano, both in this State and in the East, says it is the best instrument she ever played.

We have congregational singing, led by a strong choir, and find the Organ amply powerful to fill the Church. This cannot be said of some others, having had occasion at one time to exchange a \$600 of another make for a \$300 ESTEY, finding the former entirely inadequate to fill the Church.

From Rev. W. L. JONES, San Juan, Cal.

Nearly a year ago I bought an ESTEY ORGAN of five octaves with four Stops. It has been used in our Church ever since its receipt, and gives universal satisfaction. Its tones are peculiarly full and rich. I know of no instrument of the kind that I should prefer to it, either for the Church or the parlor.

From Rev. C. PARK, Pastor Westminster Presbyterian Church, San Francisco, Cal.

I am not at all able to give you a competent criticism of the merits of the ESTEY ORGAN which you put into the Westminster Church, but, judging from my stand-point of knowledge, I can add a word of hearty commendation. My people are greatly pleased with the instrument, and, having had opportunities for contrasting it with others of the kind, unhesitatingly pronounce in favor of the ESTEY ORGAN. They regard it as superior in the following particulars, viz: purity and sweetness of tone, its rich and close imitation of the Pipe Organ, and its remarkable freedom from the common, harsh peculiarities of reed instruments, its modulation of power, the unusual grace and beauty of its combinations, and the subdued softness of its *Tremolo*. Our people are ready to recommend it as the best instrument of its kind now made, and they do so intelligently.

From Rev. JOSEPH CHANDLER, Coaticook, P. Q.

I am perfectly satisfied with the Organ I bought, manufactured by ESTEY & Co. It has afforded great pleasure to the children. But I do not rely so much on my judgment of its merits as that of others who have tried it, and who have pronounced it a first-rate toned instrument, especially one lady who was Teacher of Music in an Institute for years, and who still teaches.

From Rev. F. S. SHOREY, Wesleyan Minister, Amherstburgh, Canada.

I take pleasure in giving my testimony as to the excellence of the ESTEY COTTAGE ORGAN. In power and sweetness of tone, in quickness of response to the touch, as well as in its mechanical internal arrangements, it is *decidedly* and *superlatively* superior to any instrument of which I have knowledge. It seems to me that it is as near perfection as any instrument of the kind can be. Scarcely an hour after my return home with the Organ which I bought of you, the most experienced player in the place came in to try it. Almost upon the very first response of the instrument she exclaimed: "My, isn't that delightful? I could play all day on that instrument!" All who have heard are pleased with it.

From Rev. JOHN FOSTER, Rector, and AMOS K. FOX, Choir Master of St. Stephen's Church, Coaticook, P. Q.

The ESTEY ORGAN, No. 21, which the Wardens of St. Stephen's Church, Coaticook, purchased from you three years ago has given the utmost satisfaction. Its full, rich tones are not the least injured by the great changes in our climate. It even exceeds, in every respect, the guarantee which you gave us when we bought it from you.

From J. FREDERICK CARR, M. D., Incumbent of Durham, Alverton, Canada.

I have great pleasure in expressing to you my satisfaction with the Organs from ESTEY's manufactory which you have placed in my Churches. I am particularly delighted with the last one—No. 21.

I can say confidently that the ESTEY ORGAN is very and deservedly popular in this section of the townships.

From DAVID GRANT, Kemptville, Canada.

Yours of the 16th came to hand, and in reply would say that J. ESTEY & Co.'s ORGAN is all that could be desired. It is far beyond my expectation.

From Rev. J. PORTER, Danville, P. Q.

It is much to your credit as an adept in music that in the extensive sale of the ESTEY instruments which you have sold throughout this region of country for years, that I have never heard a complaint, but have always heard them highly spoken of by all who have used them. The instrument we had of you is acknowledged by all who have heard it to be the best in the place. It is soft toned and easy played.

From W. A. PLAUTZ, Dominion of Canada, Province of Ontario.

For nearly three years I have had one of your COTTAGE ORGANS in my residence. It has been the source of the most exquisite pleasure, and has given most perfect satisfaction. Together with apparent durability of the instrument and the volume of music it gives forth, it cannot be surpassed. The modern improvements, more particularly the *Vox Humana Tremolo*, are perfectly enchanting. It has been tested by musicians of considerable talent, and has been universally pronounced a combination of perfections.

From C. P. CLEVELAND, Richmond, P. Q.

It affords me much pleasure to bear testimony to the superior excellence of the musical instruments manufactured by MESSRS. ESTEY & Co., of Brattleboro, Vt. Having purchased one of their COTTAGE ORGANS, in 1865, I find it to-day in as perfect tune and in as thorough condition in every respect as the day I bought it. And although it has been in daily and almost constant use for the last six years, it has never been out of tune or repair, and in quality of tone is superior to the day it was first used. Before purchasing I examined and tested several instruments by the best makers, but gave the preference to those of ESTEY & Co., and have never seen cause to regret having done so. I would not to-day exchange my instrument for a new one of any other manufacture, no matter how costly.

From JOHN MANNING, Violinist, late of the Royal Academy of Music, London, England.

With much pleasure I reply to your request for my opinion of the ESTEY COTTAGE ORGAN. Having tested and used different Reed Organs since my arrival in this country, I am convinced that the ESTEY combines more *power* and *purity* of tone than any other. The *Humana* and *Jubilante* Stops make it the perfection of all reed instruments. As an accompaniment to the voice, it cannot be excelled.

From W. P. WILLIAMS, Organist and Choir Master St. George's Church, and Musical Editor N. Y. Evening Post.

I have to thank you for the ample opportunity you have given me of testing the ESTEY ORGAN. The instrument since it has been in my room has been heard by such artists as ANNA BISHOP, RONCONI, CLARA PERL, Madame VARRAN, HOFFMAN, ERRANI, and many others, besides a large number of lady and gentlemen amateurs. Almost all of those present at my private musical soirees have expressed, voluntarily, their warm admiration of the instrument.

As a solo instrument, with piano accompaniment, its resources are wonderful.

A Few Extracts from the Press.

From the LEAVENWORTH (Kansas) BULLETIN.

We to-day had the pleasure of listening to the sweet vibrations of J. ESTEY & Co.'s ORGANS, manipulated by the magic fingers of its general wholesale agent.

The Organ we may safely commend for its excellence, being one of the finest constructed instruments ever brought before the public. Among the many improvements over other Organs, we would call attention to the patent *Vox Humana Tremolo*, which wonderful perfection was brought out in the ESTEY ORGAN in 1866. The finest effects of the *Tremolo* are produced in using it as a solo Stop. The *Vox Jubilante* is a new and beautiful Stop, which is peculiar to the ESTEY ORGAN alone.

Take it all in all, it is one of the finest toned and arranged Organs it has ever been our pleasure to listen to, and we would recommend all of our readers who wish to procure a fine instrument to secure an ESTEY ORGAN.

From the LEE COUNTY DEMOCRAT, Dixon, Iowa.

The manufacturers announce that the great power and pipe-like tone of the ESTEY ORGANS have created a demand for an instrument which shall imitate the appearance as well as the tone of the Pipe Organ, and that they have now perfected new and beautiful gilt-pipe tops for different styles of Organs, which for elegance of proportion, chasteness of style and beauty of finish are unexcelled by anything in the market. The tone and touch are, without doubt, unapproached by any other reed instrument in existence, while the style of case will prove an appropriate addition to the furnishing of the most elegant parlor. In attempting to describe the effect of the ESTEY ORGAN we are at a loss for language. We have received hundreds of testimonials from celebrated Organists, testifying to the superiority of these instruments, with their peculiar improvements, which we could publish did we have space.

From the DIXON (Iowa) TELEGRAPH.

The Organ that towers above all others is the ESTEY. If comparison is the test of merit, then the ESTEY is without a rival in the market. It has more valuable patents than any other Organ made, among which are the Patent Harmonic Attachment, which doubles the power of the instrument, the Patent Manual Sub Bass, which produces the effect of a pedal bass, and played on the ordinary keys. The *Vox Humana Tremolo*—this late and really wonderful invention (so acknowledged by all leading artists) is to be found in these instruments. It is useless to attempt to describe the effect of this Stop; its beauties cannot be written, but must be heard to be appreciated. By this Stop an ordinary performer can produce an effect which requires a lifetime of practice for an artist upon the violin.

From the WESTERN WATCHMAN, St. Louis, Mo.

What a great improvement the *Estey* ORGANS are over the old, familiar *Melodions*, with their jangling tones, almost resembling their great ancestor, the Pipe Organ, just the reed instrument for the Church, School and Parlor. We congratulate the manufacturers in their success in producing such perfect instruments, and their agents in obtaining control of them, feeling assured that success will follow their enterprise.

From the CHICAGO TRIBUNE.

It is an undeniable fact that the Reed Organ is rapidly becoming a powerful rival of the piano. Recent improvements in this class of instruments have marked a new era in their production and sale. Among first-class manufacturers perhaps none have done more for their perfection than Messrs. J. ESTEY & Co., who have patented several improvements which are likely to produce a complete revolution in their manufacture. Among these is the *Vox Humana*, a wonderful imitation of the tremolo of the human voice. A later, and perhaps still more effective Stop, has been perfected, called the *Vox Jubilante*, a Stop of exquisite sweetness and delicacy, giving still greater variety and power to the instrument.

From HERALD AND PRESBYTERIAN, Cincinnati, O.

HAS NILSSON RETURNED?—A gentleman purchasing a piano at BALDWIN'S the other day was so struck with the sound of a beautiful soprano voice issuing from the Organ wareroom that he exclaimed: "Why, has NILSSON returned? this sounds very much like her voice." It happened to be an ESTEY ORGAN with the "human voice" Stop drawn, which he heard, and which he mistook for the lovely Swede's. And, indeed, so voice-like, sympathetic and sweet are the sounds of the ESTEY ORGAN, and so easily is it operated upon, and so durable and reliable has it proved itself, that it has become the most popular instrument of the kind extant.

From the St. Louis CHRISTIAN ADVOCATE.

At no period in the history of our country if, indeed, in the history of the world, has music been more critically studied and so universally appreciated than at the present time. We can boast of distinguished composers and instrumental performers an honor to any country or age. Almost every cultivated household has its musical instrument of some kind. The size and expense of the Organ has always been a bar to its becoming a popular instrument for general use, but the progressive improvements in the COTTAGE ORGANS have fully removed these embarrassments. In these instruments the essential elements of the Organ have been combined with a portable size, and at a far less expense. The ESTEY ORGAN combines valuable improvements attached to no other musical instrument.

This instrument has the highest recommendation from those who are acquainted with its peculiar features, and has never failed to give entire satisfaction. We invite musicians and the public to examine and test these Organs.

From the CATHOLIC MIRROR, Baltimore, Md.

ACKNOWLEDGMENT.—We cheerfully comply with the request of an esteemed correspondent from Hanover, Pa., by giving publicity to the following extract from his letter:

"We (the Catholics) wished to procure a good Organ for our little Church of St. Joseph, and, our attention having been called to the ESTEY CABINET ORGAN, we purchased one, which, having reached Hanover in good order, was duly put up in St. Joseph's Church, and tried by our able Organist, Mr. A. J. SMITH, who pronounced himself well pleased with it. We are highly gratified at having secured such a good instrument, and think it but right to make this acknowledgment."

From the RUSSELLVILLE (Ky.) HERALD.

The ESTEY ORGANS are said to be the most powerful and rich-toned instruments now before the public, and the *Tremolo* is perfectly delightful. They are unsurpassed for parlor use.

From the ROCKVILLE (Md.) SENTINEL.

NEW ORGAN.—The Presbyterian Congregation of Rockville have just procured a very fine ESTEY COTTAGE ORGAN, with eight stops.

This Organ surpasses in tone and power any Cabinet Organ heretofore introduced into this community. It has been tested by our lovers of music, and gives universal satisfaction. Its dynamical compass is really wonderful. By a skillful use of the Stops, and of the knee swell, the music is adapted in expression to the sentiment of the hymn, ranging from the softest, flute-like note to a volume of sound that fills the Church with thrilling effect. This Organ, in fact, seems to be the *ne plus ultra* for Churches of the ordinary size outside of cities.

From IRA H. STOUT, Editor St. Louis Journal of Commerce, St. Louis, Mo.

Referring to the ESTEY ORGAN. It is one that will not fail to give entire satisfaction, as its valuable improvements and mechanical construction fully illustrate the adage—"That worth doing at all should be done well," and can cordially endorse it as the best I have seen.

From the PITTSBURGH (Pa.) COMMERCIAL.

When you buy an Organ let it be one of the ESTEY COTTAGE ORGANS, which are far in advance of all other reed instruments made in this country. 1st. Their pure pipe-quality of tone, so long sought to be accomplished by other makers, but never perfected until the House of ESTEY & Co. discovered the secret, and now apply it in their COTTAGE ORGAN. 2d. Quick articulation, by which the most difficult and rapid musical compositions can be performed. 3d. The attachment of the Patent *Vox Humana Tremolo*—the only perfect one in use. By this beautiful arrangement the human voice is perfectly imitated, leaving nothing to be desired. 4th. Their simplicity of construction and durability, not liable to get out of order, so common a fault among all others. The most eminent Pipe Organ builders and performers pronounce them *vastly superior to all others*, and use them in preference.

From the HOME JOURNAL.

A NEW ORGAN OF SPEECH.—We all admire a grand Organ, (almost as much as we detest and abominate that peripatetic nuisance, a hand-organ,) but then an Organ is so cumbersome and so costly—fit only for Churches and Boston Music Halls. Ah, no! we forgot that modern contrivance, which comprises all the chief features of a Grand Organ without any of its serious inconveniences—we mean that neat, popular instrument, a COTTAGE ORGAN. Yet it is no simple thing, this COTTAGE ORGAN. It is the product of much mechanical skill and high musical thought, as is witnessed by its numerous varieties and styles, and by the constant improvements taking place in its construction. The ESTEY COTTAGE ORGAN is one of the *very best*. Its tones are rich, full and truly Organ-like. The improvements combined in this instrument are many and peculiar. The Patent Harmonic Attachment, coupling the octaves, thus doubling the power without increasing its size. The Patent Manual Sub-Bass, bringing into use an independent set of large bass reeds, coupled to the manual and controlled by a Stop; but above all the song, the voice given to this Organ by means of the Patent *Vox Humana Tremolo*. In this late improvement lies the great charm, the life, the soul of this Organ. An invention so simple and perfect must commend itself to all who delight in a "concord of sweet sounds." By its means the Organ can be made to sing—to all but speak. It is the only real *tremolo* in existence, and more closely imitates the *human voice* than any invention yet discovered.

From the SPRINGFIELD REPUBLICAN.

The Masons of this city have purchased, for the use of the different bodies that meet in Masonic Hall, a fine Reed Organ, from the manufactory of J. ESTEY & Co. A peculiar and admirable feature of this instrument is the *Vox Humana Tremolo*, recently invented and patented. Tremulants are, usually, in Pipe as well as Reed Organs, a clattering, superfluous, unmanageable nuisance; offensive to a correct taste, and undesirable in every way. This one, however, is as beautiful as the others are worthless; being under perfect control as to rapidity, its delicate pulsations appeal to the listener with a power and pathos impossible to resist.

From the N. Y. INDEPENDENT.

NOTES AT THE FAIR OF THE N. Y. STATE AGRICULTURAL SOCIETY.—Floral Hall and Domestic Hall never before appeared so much like an Eden of delight as when every standing was occupied by enraptured listeners, drinking into the Heaven-born music of ESTEY'S COTTAGE ORGAN, for which they have received the Gold Medal. I have often sung

"What fairy-like music steals over the sea,
Enrancing the senses with charm melody."

But I must confess I never before knew what "Charm melody" is, or how one feels when the senses are entranced. I never want to hear another piano, if I can hear such a COTTAGE ORGAN, with the *Vox Humana Tremolo* Attachment, which consists of a revolving fan placed just back of the swell of the Organ, and which is put in motion by a pedal. There is no use in attempting to describe this prize instrument. Language fails in adequacy to convey a fair idea of the perfectly enchanting power of such an instrument. Its transcendent sweetness can never be recorded, even by the pen of an angelic being. It must be heard in order to be appreciated. I saw old gray-headed, iron-sided, stony-hearted Ajaxes, at Saratoga, who consider it unmanly to weep, even when they lay a dear friend in his long resting place, wiping the unbidden tears, because the entrancing music not only charmed the ear, but sank into the very fountains of life. An old wag wiped his tears, and exclaimed, "They can't beat that in Heaven!"

From the METHODIST.

The COTTAGE ORGAN, though not taking more room than the Harmonium, has a power, sweetness and variety seldom equalled. For the parlor, its sweetness is remarkable; for the Church, it has a power more Organ-like than anything we have seen.

From the EVENING HERALD.

Those who are at all conversant with musical matters must have heard of the ESTEY ORGANS, which may be said to have achieved celebrity in a short time, commanding attention in foreign countries as well as at home.

These makers had noted carefully the imperfections and the need of the reed instruments, and directed all their practical experience to the correction of such imperfections, and to the supplying of these manifest needs. Their experiments have resulted in the production of a quality of tone which assimilates so closely to the pipe organ quality, that it is difficult to distinguish between the two. This is the most important development of the reed instrument, and adapts it to the service of the church, and to vocal accomplishments and music at home. It combines sweetness and power in a remarkable degree, and must be an established favorite in every family circle where it is introduced.

From the OPERA HOUSE PROGRAMME.

The ESTEY JUBILANTE ORGAN is now admitted by musical critics to be the finest in the world. It has always borne the reputation of being a superior instrument, and well up with all rivals, but since the invention and application of late improvements, it is without an equal.

From the GRISWOLD COLLEGIAN, Davenport, Iowa.

NUMBER 46.—You have no idea what "No. 46" means, dear reader, we are sure, and therefore we will graciously inform you that it is not a formula, mathematical or chemical, but something at once aesthetical and practical. If you would furnish a treat to both your eye and ear, take up the Catalogue of ESTEY & Co.'s ORGANS, and turn to No. 46, you will find it represents the Double Bank Harmonic Instrument, with pipe organ top, which attracts your glance at once by its remarkable beauty. Then sit down for a while and take your fill of the delicious music that flows from it, and you will surely thank us for the suggestion. With its wondrous resemblance to the expensive pipe organ, both in tone and appearance, it is just what is needed in small churches, where the taste of the people is in advance of their means.

From the DIXON SENTINEL.

The ESTEY ORGAN has won its way into public favor by its own intrinsic merits, until it now stands without a rival in the market.

From the DELEVAN (Wis.) REPUBLICAN.

The Cabinet Organ is fast becoming a popular instrument. So many improvements have been made within a few years, that in place of the melodeon with its sameness of tone and expression, we have now an instrument capable of producing many different styles of music and many varieties of expression. Among the many organs now in the field claiming to be first-class instruments, the ESTEY ORGAN takes the front rank. They have all the latest improvements, and in power and richness of tone are not excelled. The *Vox Jubilante* and the *Vox Humana Tremolo* are crowning excellencies in these organs. The *Vox Jubilante* gives an exquisitely beautiful effect, while the *Vox Humana Tremolo* adds a charm that is just the thing needed to bring out the beauties of certain passages, and is superior to other organs in that it is perfectly under the control of the player, instead of depending on the bellows. The *Sub Bass* and *Harmonic Attachments* add fullness and power, while the swell enables a perfect *crescendo* and *diminuendo* to be made. Altogether they are a beautiful instrument.

From the VERGENNES VERMONT.

ESTEY'S ORGANS.—There are some musical instruments in all good society which it is quite as unnecessary to commend to public favor as it would be to advise a thoughtful house-keeper to always have a barrel of good flour on hand; and among these we class the ESTEY ORGAN. Why occupy the space in our columns to say that the Messrs. J. ESTEY & Co., of Brattleboro, have exhausted musical skill, ingenuity and taste in getting up the most perfect instrument of the kind made—when all know that they have!

From the BRUNSWICK TELEGRAPH, Brunswick, Me.

MUSIC FOR THE MILLION.—The firm of J. ESTEY & Co., Brattleboro, Vt., are effecting a radical reform in reed instruments by the constant improvements which they are making in the popular ESTEY COTTAGE ORGAN. They are the inventors of the original and genuine COTTAGE ORGANS, with *Patent Manual Sub Bass*, *Knee Swell*, *Organ Bellows*, as well as the new and beautiful *Vox Humana Tremolo*, and patent method of making their reed boards. They have recently added a new and valuable feature, a stop of more commanding effect than has been before obtained, which they style the *Vox Jubilante*. Their instruments are all of superior make, tune and finish. It does not surprise us, therefore, to learn that they are thronged with orders, and are unable to fill them, although crowding every operative department to its utmost capacity. The constant pressure of orders has forced upon the above successful firm the necessity of enlarging the working capacity of their already extensive establishment, and additional room for more workmen is now being made to meet the necessity.

From WORCESTER WEST CHRONICLE, Athol, Mass.

The reputation which the ESTEY ORGAN has attained has been deservedly won; and we know of no other instrument which is capable of emitting such sweet melody, and such a remarkable depth and fullness of tone; and, therefore, we are convinced that there is no organ manufactured which can compete with the ESTEY.

From the PLYMOUTH (Pa.) STAR.

QUESTION.—J. ESTEY & Co., manufacturers of the popular COTTAGE and HARMONIC ORGANS, are finishing and sending out more Organs than any other house in the world. Why is it they are constantly from four to six weeks behind their orders, when other houses are ready, at an hour's notice, to fill every call? Reader, let me whisper the answer in your ear, and you may tell it to your friends if you choose. It is because a discerning, music-loving public have discovered their GREAT SUPERIORITY to all others in the market—superior in power, in sweetness and purity of tone—superior in beauty of finish, and the CHEAPEST Organ, considering their intrinsic merits, in the market. Now a word of advice: SEE and HEAR the ESTEY COTTAGE ORGAN before you buy any other.

From the NEW YORK EVENING EXPRESS.

A COTTAGE ORGAN WITH A HUMAN VOICE.—We live in an age of music. In no period of the world's history has the "melodious art" been more widely, perhaps more wisely, appreciated and studied than in our own time. The concert has become an institution, the opera has attained the position of an essential to civilization; we can boast of ROSSINI, and AUER, and VERDI, as composers, and LINTZ, GOTTSCHALK, THALBERG, SANDERSON, MILLS, HELLER and MORGAN, as instrumental performers, while every house in our midst has its "piano," and all our Churches, and a goodly proportion of our private dwellings, also, are blest with that finest of musical instruments, *The Organ*. The only serious objections that have ever prevailed as to the general use of the Organ have been its size and its cost; but in the progress of recent improvements these objections have been altogether obviated. Under the names of Melodeons, Parlor Organs, Cabinet Organs, Cottage Organs, etc., the main musical features of the Organ have combined with less than the average bulk and expense of a piano. In consequence COTTAGE ORGANS are now, in musical circles, as it were, "the rage." Among the most popular (and deservedly so) of Cottage Organs, ranks the ESTEY ORGAN. This instrument is what it professes to be, an *Organ*; it is not a bogus piano, nor a hybrid organ, nor an instrument which in trying to combine the excellencies of both, falls short of the chief merits of either; but is simply an organ, reduced in size, but equal in other respects to the best of its class. The ESTEY COTTAGE ORGANS are remarkable alike for the sweetness and power of their tone, while in point of clearness of sound they have no superiors. But their great especial feature is the new patented improvement known as the *Vox Humana Tremolo*. This is a simple fan-like arrangement, which, when put in motion, imparts to the music a tremolo admitting of all gradations of swell and tone, having in fact almost the expression of the human voice, and closely imitating it—being in short the best tremolo ever attached to a musical instrument.

From the OGDENSBURGH JOURNAL.

Twenty years ago reed music met with comparatively little favor; but under the watchful care of JACOB ESTEY it has attained a wonderful state of perfection. Of the many improvements made, none is more admired than the *Vox Humana Tremolo*, introduced four years ago. It is probably the nearest approach to an imitation of the human voice ever invented, and gives to music a mellow cadence and pathos hitherto unknown.

From the PITTSBURGH POST, Pittsburgh, Pa.

Among the numerous claimants for public favor in the Parlor Organ line, the ESTEY & CO. COTTAGE ORGAN is far in advance of any yet offered to the public. In this instrument alone can be found the pure pipe tones of the Cathedral Organ—full, round and sweet.

From WATCHMAN AND REFLECTOR, Boston, Mass.

J. ESTEY & COMPANY.—Every day the name of ESTEY is becoming more and more a familiar household word all over the land—and morning, noon and night, from thousands of happy firesides, sweet sounds of rarest melody float up to bless it. Having had occasion recently to visit Brattleboro, Vt., where the manufactories of J. ESTEY & Co. are situated, we took occasion to visit each of them. To our surprise we found four large buildings filled with workmen, and saw the marvellous strides modern skill and invention have made. We witnessed the working of one of the most perfect and complete systems of manufacture in the whole country, where the lumber and raw material are taken in at one door, in building No. 1, passing through in regular order, until they come out at building No. 4, a most beautiful musical instrument—one which challenges uncompromising trial and criticism. A more delicious combination of sweetness, purity, and power of tone can scarcely be conceived. The wonderful *Vox Humana Tremolo* touches the heart with an almost human instinct. The *Vox Jubilante* is a stop most effective and enchanting. The *Sub Bass*, *Harmonic Attachment*, and other improvements, are scientifically arranged into one grand whole. We might continue, but the truth is, the ESTEY ORGANS sing their own praises far more eloquently than any words of ours.

From the COMMERCIAL ADVERTISER.

One of the very best of its class, embracing the Cottage, Boudoir and Harmonic Organs, whether in the American or Foreign Musical Market, is the instrument known as the ESTEY ORGAN. It embraces many valuable improvements found in no others; but the feature of the ESTEY ORGAN is the recently patented *Vox Humana Tremolo*. This, like all other valuable inventions, is simple, consisting of a revolving fan, which, in motion, imparts to the tone a tremulous effect, closely imitating the human voice—more closely than any other invention yet known to the musical world. It changes the reed tone, giving much of the sympathetic effect of the human voice. It can be modified, increased or lowered at will, and affords really a magnificent tremolo.

From N. Y. TRADE REPORTER.

J. ESTEY & Co.—SHAKESPEARE has defined music to be "a concord of sweet sounds," and since the days of the mythological PAN, who invoked "harmonies sweet" from the rude reeds, there has been no vehicle of sound more symphonious and enchanting than the ESTEY ORGAN, which, in musical circles, is justly regarded as the invention of the age. Experts and critics, who worship at the shrine of the "Sacred Nine," with one accord declare that the Organs which bear the imprint of J. ESTEY & Co. are unsurpassed and unsurpassable; and the thousand of testimonials to the beauty and perfection of the COTTAGE ORGANS which monthly issue from the workshops of this esteemed firm, are so precise and explicit in their character, as to leave no more room for scepticism as regards the quality and efficiency of the instruments they produce.



Every Instrument Fully Warranted.

MEDALS,

First Premiums, Diplomas, &c.

We have taken over ONE HUNDRED AND FIFTY MEDALS, FIRST PREMIUMS AND DIPLOMAS at Fairs and Exhibitions throughout the United States. All of the principal Industrial Fairs in our country have bestowed upon our Organs the highest Premiums. We thought of publishing herewith a full list of them, but of late this class of testimonials has fallen into such disrepute, that we have concluded not to do so. Some manufacturers have had the audacity to advertise that they obtained a GOLD medal, when in point of fact they received a SILVER one; a FIRST-CLASS prize, when they received a THIRD-CLASS one; a FIRST premium, when they received a SECOND, or none at all; and even to announce that they have withdrawn entirely from competition at all exhibitions, when in reality we meet them constantly, and learn that their withdrawal in several instances has been in this wise:—finding a jury could not be packed or bought, they boxed up their instruments and announced them as WITHDRAWN FROM COMPETITION! For more than ten years we have not seen a day that our order-book did not contain orders for weeks ahead of our capacity to fill them; and for the past three years, although we have been constantly enlarging our works, we have refused to take a large number of orders for our Organs on account of our inability to furnish them; but with our new factories and increased facilities we hope to be able to meet the demands of the public.

We desire to let our Organs speak for themselves, and all of the encomiums embraced in these pages are over the full signature of the writers. We prefer to make our statements plain and explicit, without insinuations or confusion.